



# 'Democracy works both ways' states Gorton

by Marie Richardson

"Democracy works both ways. We get the kind of government we deserve," said Washington State Attorney General Slade Gorton, speaking in Chris Kauter Hall Wednesday.

While the general election was busy away, Gorton addressed, without prepared text, the 200th anniversary of the signing of the Constitution by the delegates and faculty members present at the anniversary luncheon concerning the role of his office and answered questions on various issues.

The attorney general represents the State of Washington in court, but the job also includes providing legal advice to all state agencies. His office, employing more than 100 lawyers, helps make policy decisions in three major areas.

This particular area of the government provides checks and balances for the Departments of Environmental Quality and is thereby involved with whales and humpbacks in Puget Sound.

Unusually, Gorton is the only one in which this office works,

student advice in enforcing policies.

The attorney general makes all final decisions in anti-trust and consumer protection violations. In reference to that function, Gorton said, "We live in a consumer's age. This has created a consumer protection case load that no one could have predicted a few years ago. The enforcement is not what it used to be."

Significant cases of that type dealt with by his office in recent years have included the recovery of four-and-a-half million dollars in over-priced antibiotic drugs in which each state received a check for \$1 million.

A lawsuit enabled the return of major league baseball to Seattle last spring. "It's the only community that ever sued its way into the majors," joked Gorton. "The Mariners should be called the Litigators!"

A small percentage of all state taxes collected goes to pay off bonds in Seattle's Kingdom, so "whether you go there or not,

you're paying for it," Gorton said.

State attorneys general also have the power to bring suit against price-fixing corporations, Gorton said, noting that his job perhaps carries more economic impact on the citizens of this state than any other, including the governor's.

Gorton would not comment on questions directly concerning State Labor Commissioner Karl Herrmann, since the case had not yet been tried in court, but he did provide some background.

Herrmann, a Democrat, recruited a man to be his opposing Republican candidate in the primary. The man was the party's primary vote funds supplied by Herrmann, but was then found to be of questionable qualifications. Herrmann's 1972 landslide victory, one of the largest in this state's history.

In answer to a question as to how the fact that people's votes in the country has been taken in recent times would affect the upcoming election, Gorton



State Attorneys General Slade Gorton

replied, "Too many of us are speculators only, not participants." He added that by going out to vote, people prove they have more faith in the system, however.

"We have a one-and-a-half party system," he said, referring to the steel industry as independent voters in recent years. He estimated that 25-40 percent of the people will vote for a Democratic candidate for the state reason that he is a Democrat and 15-20 percent will vote for any Republican. "That leaves 40 percent of the people," Gorton said.

Gorton opined that, due to the increasing number of independents, more and more people vote for the candidate and fewer and fewer vote straight party lines.

He would prefer his office in the non-partisan, but he said the people would not have non-partisan elections had to be a candidate election, as is often the case with judges.

Several years ago, the federal government authorized giving aid to each state's citizens for a better higher education private schools included. The act was declared unconstitutional a year later and a lawsuit was brought against Gorton demanding that he repay the millions given to individual students. "There is no significant chance those suits will be successful," said Gorton.

Gorton was questioned concerning the \$50 fine he was assessed this winter for violation of the Public Disclosure Act, which was the idea that it was an unethical use of public funds for his secretary to type a speech and a letter to the Seattle Post-Intelligencer about U.K. 19. Gorton has appealed the

decision as he feels it is appropriate for the attorney general to take action on such issues as this state's proposed aid to all students.

Gorton prefers a primary system in which the candidates are voted for directly by the people and delegates to national conventions are required to vote for their constituents' choice for at least one or two ballots.

"I like the system Oregon has of proportional delegation. This area (Washington) is overlooked. Oregon has an important primary to candidates campaign there," said Gorton.

He recognized that in that the system should encourage maximum participation, yet he questioned the value of making it so easy to run for office.

The Bolduckina River that today are entitled to half of all fish harvested in Puget Sound. Gorton said, "It's a bad law, but it's got to be enforced. The Department of Fisheries is in an impossible situation. There's so much illegal fishing going on now, we may wipe out the fish."

Gorton was impressed with the quality of the group record Wednesday, even though it was small.

Ken Matthews, student coordinator of Young Republicans here on campus, arranged Gorton's appearance. Young Republicans have elected their officers and are hoping to reactivate the group. Gorton is abrupt decay following the former President Nixon era.

Matthews is a business administration/economics major from Federal Way.

Washington State Need Grants differ in that state law says the state may support the needy and infirm. No general state scholarships are given but if a student can show need for financial assistance, money can be given, even to students at private schools, such as PLU.

# 'Sexploitation' analyzes advertising

by Kate Kenfield

Wilson Bryan Key will analyze "Sexploitation in The Media" on Friday, November 5.

Dr. Key has probed newspapers, magazines, television, radio, billboards and the rest of the universe which determine our purchase preferences. He has uncovered hidden techniques which have been to our detriment and which encourage our behavior in a way similar to your typical suggestions. These innocent looking ads contain powerful signals to the viewer's unconscious mind.

An example of subliminal seduction in advertising is Scotch Whisky. Scotch is like a glass filled with ice cubes waiting for the scotch. But a closer examination reveals the shapes of screaming faces, monsters, a man with a sword, a man's feet and legs tumbling in mid air, and a bird with a sword and castrated penis under its beak.

"This is a remarkable and expensive piece of art," said Dr. Key. "I have yet to find an



Wilson Bryan Key

advertising man who will explain one of these ads to me. These shapes are certainly curious things to put in an ad for scotch; the people who designed the ad seem to know more about why you drink than you do."

"There is a Miss Clairol ad which ran in Readers Digest using the phrase 'Does she or doesn't she?'. It shows a woman and a nine-year-old girl, presumably mother and daughter, both with obvious looks of enjoyment on their faces. The mother is holding up the front of the girl's skirt with

her right hand, but her left hand is not in the picture. What is the mother doing with her left hand?"

"Again the question 'Does she or doesn't she?' Apparently, as the ad says, 'she still does,'" stated Key.

He added, "Most people don't look at advertisements for more than two or three seconds, so the ad must be able to affect people during that length of time. In order for the ad to be effective, the person viewing the ad must make the assumption that it won't affect him, and the high credibility of the source is what makes this work."

"The esboon of our society focus on two areas, the right and left (love or sex) and the end of life (death)," said Dr. Key. "The more taboo the area, the better subliminal seduction works in embedding images into the subconscious mind."

Dr. Key's lecture presentation PLU will be titled "The Great Media Job Off via Subliminal Perception." Dr. Key will appear at 7:00 p.m. in the University Center. PLU faculty, staff and students will be admitted free.

**Phoebe Snow**  
concert  
review  
on page 5



# CAMPUS

## Budget increase provides for salary increase

By Becky Luedin

The total University budget for the year from \$11,689,105 to \$13,201,600. This increase provided a 4.4 per cent salary increase for the faculty. Salaries at PLU had previously been lower than those at comparable institutions. To accommodate for this increase, the University had to increase the University budget committee of PLU students.

President Rieke who is in charge of preparing the budget, in prior years has asked each

department to submit a request for money, justifying its needs in writing. Projected enrollments have also been a key factor. After all this, the President would make his recommendations to the Board of Regents.

This year, in addition to the old procedure, President Rieke has formed a budget advisory group made up of one representative from each of the University colleges or committees. Dean of the School of Education Ken Johnson is representative of the Program Council. Philosophy professor George Arbaugh is the Faculty

Affairs Committee, Psychology professor Jerry LeJeune the Educational Policies Committee; Director of Admissions Jim Van Beek the Joint Administration Council; and ASPLU Business Vice President Jim Hallett represents the students. Rieke feels this group will be able to bring together a broader perspective in making up the budget. They will also be able to have a better understanding of the problems related to making up a budget of this size.

President Rieke said this group will be meeting every

other week to consider each policy level question.

Whether salaries should be at the upper or lower level as compared with other colleges and universities.

Whether policies should be at the upper or lower level as compared with other colleges and universities.

What proportion of internally funded student aid should come out of the University budget.

Because PLU is a service organization, the largest portion of the education and general budget goes to salaries. Would it be better to lessen the percentage increase of salaries so that money for supplies and equipment could double?

Concerning the question of internally funded aid, Rieke said that ideally all student aid would come from sources outside of the University. But since that isn't possible, a large portion must come from University funds. Rieke said this creates a circle because when tuition and the budget are increased, so must financial aid be increased.

According to Rieke, tuition and fees make up about 82 per cent of the monies in the budget. Auxiliary enterprises such as food service, the bookstore, dorms and the pool also bring in money. Some

of these enterprises are for the benefit of PLU also receive money from various foundations and friends of the University in the form of gifts and grants. President Rieke said that the American Lutheran Church is probably the largest outside donor.

In allocating money, Rieke said that more people just think of departmental needs and salaries. He pointed out that the money for the physical plant which includes heat, maintenance, and housekeeping must also be figured into the University budget. The needs of these departments must also be taken into account for money. Rieke said that there is a lot of passing back and forth between department heads and himself to justify their requests, although in the end it is up to him to make recommendations to the Board of Regents.

President Rieke stated that a new vice president for development has been hired. Luther Bekemeier will start in this position on November 1. It is the first time in about three years we have had someone to fill this position. He will be responsible for raising money outside of the University.

It takes a lot of money to keep a university running. President Rieke feels that if students know this, they will better understand the reasons behind a tuition increase.

## Assistant to President Ford makes appearance at PLU

by Kurt Maass

Mr. Bob Wolthuis, special assistant for legal affairs to President Gerald R. Ford, made a special appearance on campus Oct. 29. Wolthuis, now a member of the Ford West Coast campaigning team, appeared before Dr. Donald Farmer's Political Science 101 class.

Before joining the Ford team, Mr. Wolthuis, a Phi Kappa Psi graduate and holder of a doctorate degree from Johns Hopkins University, served for eight years in the Defense Department and worked for another two years under President Ford in the White House concerning executive-legislative relations.

The hastily arranged lecture came in the midst of Wolthuis'

western tour, now that has taken him from the Rockies to Hawaii. He delivered a short lecture to the class before opening the floor to student questions.

Wolthuis made several introductory remarks about the "college experience" and stated that his greatest accomplishment in college was not his Phi Kappa Psi honors, but rather gaining an independent mind. He stressed that as one of the most valuable things to obtain from one's university years. Opening comments aside, however, he went into the basic substance of his lecture to be put in a "partisan talk" for President Ford.

In the prepared record of his appearance and through the questions that followed,

Wolthuis outlined President Ford's opinions and stands on some of the key issues of the campaign, economy and foreign policy. Concerning the economy, Wolthuis explained that Democratic candidate Jimmy Carter is a fiscal liberal, advocating a federal budget in excess of 200 billion dollars for his first year in office. He contrasted Carter's stands with those of the President, labeling Ford as one who is "biting the bullet" to hold down federal spending and attempting to balance the out-of-proportion federal budget. He added that he felt President Ford's greatest accomplishment on the domestic front was his "healing of the nation's wounds", the Vietnam war and Watergate.

## Mrs. Stuen guest at Stuen anniversary

by Kurt Maass

Mrs. Ole Stuen, wife of former PLU President Ole J. Stuen, was the guest of honor at Stuen Hall's 20th anniversary celebration last Sunday.

The short ceremony held in Stuen lounge commemorated the October 23, 1956 dedication of the 105 resident dormitory. One of the newest residences built on campus, Stuen was among PLU's first co-ed dorms, though it housed only women the first few years. The hall has housed over 1000 students in its ten year history and has maintained, as it has for the past few years, the highest grade-point on campus.

Several alumni camaraderie members were present at the floor gathering, including Dr. Jeremy Strumpf, director of

Residential Life and Mrs. Hildred Vikelstad. Stuen, who has pampered Stuen's halls since 1969.

Other guests included various members of the Stuen family. Present were Mrs. Stuen's sons and their families: Mr. and Mrs. John Stuen from Seattle, and Mr. and Mrs. Marvin Stuen from Gig Harbor.

Head Resident Ben Ruyilo served as master of ceremonies.

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# Tenure prevents non-academic pressures

by Patty Peterson

What is tenure? As a student I have often wondered, exactly that. I always thought it was something about teaching for ten years at an institution and becoming a "ten-year" teacher. Well, I finally found out.

Years ago certain groups did not like the introduction of certain "truths" into classrooms by teachers. Tenure exists to prevent pressures of non-academic interests such as religious or political beliefs from becoming factors for a professor's dismissal. A case in point is the era of the "monkey trial" when an instructor was put in jail for teaching Darwin's theory of evolution instead of Genesis in the classroom. Or, during the McCarthy Era, if a professor was somewhat liberal, or did not teach total condemnation of socialist or communist views, he would lose his job for teaching "communist propaganda".

Tenure evolved as protection against this kind of unfair persecution against teachers.

How is tenure granted? After a certain number of years, (at PLU it is six) a teacher comes up for tenure, a committee of administration, faculty and students does extensive research upon that individual under consideration. They get letters of recommendation and or criticism. The instructor by this time has proven himself a responsible teacher able to accept criticism. The instructor would also demonstrate an ability to work with other members of the faculty and student body alike. If that person is granted tenure he has a guaranteed job for life until age 65 when their tenure expires. If he is not granted tenure, he is given a one year contract with the school then he must leave.

At PLU there is a certain percentage of tenured

professors, and a percentage of instructors not tenured. If a professor is not granted tenure, it does not necessarily mean he is a bad teacher, but the amount of tenured positions may be filled.

Tenure may be a great protection for teachers but it has its drawbacks. There are instances where tenure encourages irresponsibility among instructors. They work hard for tenure and once it is granted, they can relax; they can't be fired. If you do fire a tenured teacher it takes a long many times bitter courtroom hassle which most people would rather not bother with, so we are "stuck" with some bad apples in our barrel.

There is a great tenure debate going on now which has been going on for a long time. Don Yoder, who was on a tenure review committee for a year stated, "After analyzing tenure you realize there are as many

problems with any other system or alternative to tenure, there is no way around it".

Tenure is essential as protection for our faculty to be

able to speak out what they believe without fear of persecution... but then again, how many bad apples do we want in our barrel? "Tenure or not tenure, that is the question".

## PLU offers legal aid

by Sandy Erickson

student in the ASPLU office.

Have you been having trouble with your landlord? Maybe something you ordered six months ago never arrived. If you have these or other legal problems, Legal Services may be able to help you.

A committee of the ASPLU, Legal Services seeks to provide free legal aid for PLU students. The committee, made up of three members, keeps a lawyer on retainer for advising students on legal matters. In addition, pamphlets on various subjects are available to the

If a student wishes to use Legal Services, he must first contact the committee during the posted hours in the UC. He cannot contact the ASPLU lawyer directly. One of about 10 volunteers will complete a complaint and information form and refer it to the attorney for action.

Legal Services Hours

Monday: 11-12noon

Tuesday: 2-3, 6:30-7:30pm

Wednesday: 2-3pm

Thursday: 9:30-10:30am, 3-4pm

Friday: 10-12noon

## Letters

To the Editor: The *Mooring Mast* and Mike Bury deserve our thanks for beginning a valuable discussion of the influence of religion on athletics at PLU. Certain issues still have not been stated clearly, however, and that is the purpose of this letter.

I agree in general with the comments made by colleagues in the article "Religion in Sports at PLU" (*Mooring Mast* October 15), but Professors Christopherson, Menzel, and Stivers

surely exaggerate when they talk of "Spiritual" or "Religious Imperialism." To be sure, they are speaking hypothetically—"Religious Imperialism might develop"—but the implication is obvious: "Religious Imperialism" is in danger of infecting PLU athletics. What evidence besides the ill-advised FCA pamphlet supports that implication? My own training-field observations and conversations with players suggest that "Spiritual Imperialism" is a pretty big stick for swatting a gnat.

Moreover, our friends in Religion need to be exceedingly careful to avoid the appearance of handing down from Sinai categorical pronouncements on religious life. "Religious Imperialism" cuts both ways. I certainly don't think we can let Bob Stivers get away with announcing, "I have problems with FCA theology, but I don't want to say they can't practice here," without requiring him to describe that theology and state his problems with it.

At issue is not the FCA's theology or its right to exist on this campus, but whether its members attempt to control religious attitudes in school sponsored athletic programs. If a problem of this sort exists it seems confined to football, and I cannot find much to worry about there. On the field there is no wholesale mixing of religion and football, players' religious convictions do not determine who plays, the values of self-discipline, striving for a common goal, sharing success and failure are learned apart from religious concerns. The coaches get high marks for their handling of players. They

do not humiliate players or mistreat them physically; they do not whip the team up to hate and maul opponents; they are compassionate and understanding. For their part, the players generally show self-respect, maturity, and most importantly, they enjoy themselves. I have noticed none of the animal mentality which characterizes many other football programs. We have a football program that is a credit to the University.

Nevertheless, I see certain potential, if minor, difficulties in relating religious convictions to athletics. Perhaps I may be excused for casting them here in the form of rather stringent guidelines. First, athletics give the University a great deal of useful publicity. When our coaches recruit or accept invitations to speak, they represent the University and should take care not to give the impression that PLU pushes one religious style-of-life over another. We would not want to repel prospective players or students who hold different views; most of all we do not want to alienate the community. Second, the group dynamics necessary in sports ought not be hyped up with religious fervor, and religious enthusiasm should not be exploited for athletic purposes. The use of religious psychology to

motivate players is as objectionable on the playing field as in the classroom. There is a marked difference between the instructor's freedom to express personal religious views and using those views to control students' behavior. Third, Dave Olson correctly points out in his letter to the *Mast* of October 1 that "the value of athletics does not rest on its similarities to religion." In fact, to stress the similarities is to give the wrong impression of both athletics and religion. The values of athletics are physical exercise, enjoyment of competition and cooperation, and physical/ aesthetic satisfaction. These values are only part of life, and the games built on them cannot serve as a model for life or a proving ground for Christian character. The analogy of the Christian community as team and Jesus Christ as Master Coach also seems contrived, for unlike the "game" of life, the rules of our games are completely arbitrary, the games are not meant to be taken with the same degree of seriousness, and if we have a losing season, we can always sack the coach.

In expressing these potential difficulties so bluntly, I do not imply that our coaches intentionally pressure players or misrepresent the University. This is simply not the case. There is, however, some lack of awareness of the problem. But within the context of our very positive football program, this is not serious.

I have the feeling that when we are through quibbling about "PMCA" or "Total Release" the issues will turn out to be non-theological. One is communication: too few of us on the hill spend time down at Olson playing athlete or observing athletes and coaches in their natural habitat. The football coaches, on the other hand, highly visible colleagues on Saturday, seem invisible during the rest of the week. Finally, much of what is making my friend Bob Stivers "antsy" may boil down to a harmless question of religious style or taste. Some of us Presbyterians, Anglicans, Methodists, a Lutheran or two, and even this Mennonite twitch involuntarily at the notion of Our Lord stalking the sidelines in cleats and windbreaker.

David Sudermann

Chairman, Faculty Athletic Committee

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# ARTS

## Keyes sculpture on display



### Critics Voice

by Judy Carlson

If you haven't seen *Fiddlers Green* yet—go! And by all means go now! It's currently playing at the Tacoma Mall Theatre, cost is \$3, and it's worth it.

For 120 minutes you are plunged into a beautiful blend of words and imagination, color and animation. Creativity runs wild throughout the film, making it easy for you to get back and around at what's before your eyes. If you don't marvel, it's probably because you've totally lost yourself in the film's (Amazing Music) masterpiece.

Instead of drawing more words out than when it was first released in 1940. No longer are people wary of the abstract idea of watching musical music being played; rather the new *Fiddlers* are more excited by the rich imagination and originality of the music. (Perhaps this joy relates to the decrease of realism and the advent of abstract ideas in drama today.)

Whatever you are thinking the culture focus and focus in the film is like taking a trip through an animator's ultimate fantasy. Although the movie lacks a tight cohesiveness, it does maintain a loose unity of ideas. Very simply, the movie is for various pieces of music and interpret a them visually. Seven photos of music are exhibited and before and after each piece, the film cuts back to conductor Leopold Stokowski and the Philadelphia Orchestra, accompanied in front of various other narrative individuals the piece and depicts the necessary commentary.

As he explains it, there are three types of music: music that tells a specific story, music that paints a picture, and music for its own sake.

The first piece is Bach's "Toccata and Fugue in D Minor," music for its own sake. Here we see colors, light, and patterns slowly evolve from each other. Next we come to Tchaikovsky's "The Nutcracker Suite." In this, we see piano, harp, and other instruments throughout the forest, mushrooms perform the "Tchaikovsky" Minuet. The forest then flows into the "Waltz of the Snowflakes" style. Snowflakes, and lead ladies dance on ponds.

"The Swimmer's Apprentice," the segment around which *Fiddlers* was built, stars Mickey Mouse. It is probably the most famous sequence in the movie. Here Mickey, a hard working miller, is an important sequence. When his master goes off to bed, Mickey takes his master's hat and goes to work. When his master comes back and head water into the room, Mickey falls asleep and is awakened by a flood of water. The brown hat continued to dump the water and the pond of water. The brown hat enters into the room and uses his magic to stop the brown, enjoy the beauty of water, and give Mickey a final rest on the seat. Charming.

One of the most moving pieces was the depiction of Stravinsky's "Rite of Spring" (featuring the creation of earth and life). This has been released separately to cinema in the United States as a grand film. Besides the swirling of earth, there is the beginning, a fascinating study of dinosaurs is featured which includes a dramatic fight between a triceratops and a stegosaurus.

Bethoven's "Pastoral Symphony" is next. It is illustrated with characters from Greek myths. The action takes place at a feast and participating in that party are various characters, cupids, fauns, Zeus, and Apollo. It gets a little corny but it's fun watching which adds to the fun.

Surely the most hilarious piece is the ballet spoof in "Dance of the Hours" by Amilcar Ponchielli (you may recognize the music as that adapted by Allen Sherman for his song, "Camp Granada"). In this ballet, owls, hippos, hippos, and crocodiles leap and cavort around gardens and fountains. A female hippo and a leering crocodile play the two principle dancers (inspired after dancers in the Ballet Russ company) and their interaction is particularly amusing.

The final number is an interesting combination of "Night of the Bold Mountain" and "Ave Maria" which demonstrates the struggle between the profane and the sacred. Goblins, devils and skeletons arise to worship the black rind in an eerie, wacky dance. But as morning breaks throughout the church bell ring, the creatures show back. Early morning light slowly fills the forest and the film ends with the camera focused on the brilliant rays.

by Sally Gray

The Wekell Gallery is now featuring the works of Barbara Minas Keyes. Keyes earned her Bachelor of Fine Arts at Pacific Lutheran University in 1973, majoring in ceramics and painting. The ceramic assemblages on display demonstrate the advantage of her double major.

Keyes has done a number of other sculptures that combine a variety of materials, such as clay, rubber, glass, and paint. She also works with free standing sculptural forms.

In one series of eight sculptures, called *Mothers Monsters*, the artist uses a stuffed bear and a black 'ponytail' brush style to form the background like the surrounding ceramic images. In this series the image is like a traditional boy, however the artist goes far beyond the traditional way of "sculpting" the "body" of the bear. On each individual piece there is a certain freedom in that the original texture of the clay can still be seen. In this series of eight, the first four pieces were put into as shown restricting square frames. The last four reliefs were placed in lighter, free shaped frames which emphasize the fact that the images seem to be growing or erupting out of the background.

Another series of sculpture called *The Ribbon* is the series of six. The artist incorporates the fibers and ceramics. A highly polished glass is used in the central image of a face. The face is surrounded by a number of different fibers, for example feathers, old signal flags, fur and other soft materials that would not usually be associated with ceramic sculpture. This is what makes Keyes' work so



Barbara Minas Keyes sculpture now on display in the Wekell Gallery.

interesting and appealing. The use of a wide range of unusual materials and incorporates them into one working form of art.

*Mothers Monsters*, a series of five free standing ceramic sculptures, is done in a sophisticated, natural kind of rust color. These pieces are a combination of wood, rubber and clay. The transition between

the materials is extremely subtle. It is subtle to the extent that the viewer is tempted to touch the piece to see where the clay begins and the rubber material ends.

The works of Barbara Minas Keyes will be in the Wekell Gallery through November 12. The Gallery is open from 2:30 to 4:30 Monday thru Thursday, and Friday from 9 to 1.

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## Sound Advice

by Ben and Peggy Keylin

Phoebe Snow got her hands up, stood up on the rock and came to Seattle last Friday for a concert at the Paramount Northwest. Who is Phoebe Snow? Are you kidding? Phoebe is a female artist who has been called an "obvious up-to-the-minute voice" (and not by us, although we'd certainly second that idea). Though her style is broad, she likes to say "I'm a jazz singer, a pop singer...definitely not a rock singer." She has often been misidentified as being Black basically because her sound has such soul and feeling. She is a major talent without a category which benefits the listener. She experiences all contemporary styles, conquers them, and offers us the rewards.

Phoebe's concert, her second visit to Seattle, had to be as rewarding to her as it was to the audience. The crowd knew her music, liked it and showed their appreciation. No longer is she up against crowds that want to 'boogie' (they all went to ZZ Top on Saturday). She no longer has to scream to get the crowds to respond. The audience is now 'up' for her and they're not disappointed.

Much of Friday's concert was

devoted to new music, though she did add a few tasty oldies. The show opened with four songs from Phoebe's new album, *It Looks Like Snow*, and right away it was evident that Phoebe Snow was not a talent with just one style. *Stacey Ground*, *Teach Me Tonight*, *My Faith is Blind*, and *Autobiography* all illustrated the versatility of the performer (and sometimes writer). While many songs started as either gospel or jazz numbers, they continually changed patterns, creating a patchwork of musical moods and styles.

Phoebe did excellent versions of oldies. *No Regrets*, *Harpo's Blues*, *Two-Fisted Love*, *San Francisco Bay Blues*, plus the constantly requested *Poetry Man*. The latter was so well done and worth waiting for that those who feared it might be anticlimactic were quickly set at ease. Special mention should be made of the people who surrounded Phoebe, and the source of power they constituted. Supporting vocals by Roy Galloway and Mike Gray blended with the music and sounded as full as a ten piece choir. They added a lot of energy to the group and seemed to constantly inspire Phoebe's

performance. The lead guitar work of Steve Burgh provided clear, smooth blues guitar with an accent on quality rather than quantity. One only wished a few of his solos would have been a bit longer. Never have we seen a drummer so happy during a performance. John Belcher smiled throughout the show and told us later he'd never enjoyed a band more. Clearly he deserved to smile for his drumming was very well done and essential to the texture of the music.

Many in the audience noticed the new emphasis on the band with Phoebe's voice an integral part of it. A few die-hard fans wished she'd appear alone, guitar in hand, and belt out the blues. But the new emphasis on the total band helped to highlight her work with new and taxing styles rather than illustrating how strong her voice could be. Phoebe did play guitar throughout most of the performance and her playing was strong and interesting. She has spent much time developing all of her talents, and we think it's recognizable.

Of the many songs performed, a few deserve special mention. The David Pomerantz collaboration, *Merry On Me* though built upon his usual formula of repetition of both form and words, worked well thanks to Phoebe's ability to change gears with her voice and make the listener concentrate more on the texture than the content. The re-worked Beatles' tune *Don't Let Me Down* turned into one of the better reggae cuts that we've heard even though it started out in ballad form.

Clearly the musical forms keeps one guessing. Special mention must be made of the encore medley *All Night Long/Gone At Last* which had us singing all the way home.

All in all Phoebe Snow's concert provided an evening of excellent entertainment. The energy level was extremely high and the artist proved her voice is comparable to few others. Phoebe also reached out to touch the audience and proved to both humorous and personable. In the end she made you feel very happy that you had been there to share her great gift.

In case you missed the show you luckily can still catch the Snow! Phoebe's new album, *It Looks Like Snow*, is at record stands. The L.P. is filled with new yet not totally original material, and is basically a good one. There is more versatility on this album than on the past two. It seems to reflect her attempt to broaden her base of appeal. The material within the album rather than the production of the album is its strongest point. Those who want to hear her deep voice working its way through the blues alone and who simply loved the first album will be a little disappointed. She refuses to maintain an image and that's not often appreciated by the public. Those who saw the concert may also feel a bit uneasy with this recording. Missing is the drive of the on-stage performance; the energy level and the force of a live Phoebe to project the material. Somehow it gets buried in the studio.

Most of our disappointment is with the production of the L.P. and this is a point worth looking into. The failure to capture the energy of a performance is often nobody's fault. The four walls of a recording studio are not always conducive to excitement and for some artists the audience acts as a catalyst to bring out their best. Yet the producer must try to capture as much as possible of the artist, and direct the flow of the music on the album. With these two tasks we think David Rubinson, the producer, fails. The blend and matching of the songs are often weak and disjointed. There is little flow from one song or idea to another. The recording seems lax rather than crisp and thus the effect of the matching of pattern within the music is lost. A poor job of recording and producing this material may be what hurts the artist with the critics because the true Phoebe is never heard.

Phoebe's move to the realm of music with lots of variety is much like the movement seen in the recent L.P. by Manhattan Transfer (though we do not attempt to equate their styles, just their broadening). Possibly a hook-up with Richard Perry, who produced that album, or someone equally adept at catching the true sound energy would enable the public to get a better understanding of the totality of Phoebe Snow.

Basically this a good album with fine material, and many of you may not even notice the flaws in the producing. It's definitely worth buying. In our judgment it rates three stars.

# 'Music Is' premieres at Seattle Repertory Theatre

by Greg Klevan

*Music Is*—a comedy of mistaken identities, a musical, Shakespeare's lyrics set to music, or What You Will.

The Seattle Repertory Theatre's 1976-77 season opened October 13 with the premiere showing of *Music Is* by George Abbot. The play, based on Shakespeare's *Troilus and Cressida*, is a superb new musical which blends the talents of producer-director George Abbot, the musical composition of Richard Adler and the lyrics of William Holt into a rare creation: a successful, timely version of a poetic classic. Though wholly different from their previous collaborations

(*Japan's Game* and *Damn Yankees*), *Music Is* contains a carefully tempered measure of innovative comedy and irony without losing the flavor of Shakespeare.

*Music Is*—the run. Even from the beginning the play deviates from the Bard's classic lines. Shakespeare and Company roll out an "intro" complete with contractions and slang. The ironic comedy present throughout the play is expressed by the clown's song and dance of his love, *Big Room Berry*. Or, the antics of Sir Toby, Sir Andrew, the clown and Maria boasting *Sing Me* is yet another diversion from "pure Bard."

And *Music Is*—the lover's sigh.

Orlando (David Holliday) begins his lament of Olivia with "When first I saw my Lady Face." Viola (Catherine Cox) beautifully expresses her concealed love for Orlando singing "Should I Speak of Loving You?" And the almost pathetic tale of deceptions between Olivia (Sherry Mathis) and Sebastian (Joel Higgins) is portrayed through the words and music of "Please Be Human."

Then *Music Is*—the fling. The delightful comedy of the play peaks when Malvolio (Christopher Hewitt) discovers the "believed to be" note from Maria, pinched with courage, Malvolio charms himself by singing "I'm a Stud" or in the

vernacular "I'm a stud."

excellent play.

And *Music Is*—the serenade. The arrangement of the dance "Blind Man's Bluff" displays the talent and contemporary humor of choreographer Patrick Birch. And the final number "What You Will" is the tour de force of an

In other words... "Music is the sun, the king, the fair, the feast...the music released" or, if you will, the surfacing excess of a musical sure to be a Broadway hit. "If music be the food of love-and laughter-play on."



Dancers in the "Blind Man's Bluff" number in "Music Is."

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# SPORTS

## Spikers split four matches in tournament



### Knight Beat

by Ron Houchen

Now that the smoke has cleared, all of you New York Yankee fans can quit hiding your faces. Even if you can't face the fact that your team was demolished by an awesome Big Red Machine, at least quit sulking about it. Besides, you got to see four games, anyway.

As for you Cincinnati Red fans, what is there to say? Everyone had an excellent chance to see Big Red in high gear. The Red's powerful attack proved that the Yankees were inferior from the word go.

Criticized for being "inadequate" earlier this season, the Red pitchers managed to limit the Yankees to just eight runs in the four games, a not-so-shabby ERA of 2.00. Meanwhile, the Cincy batters made the pitching look more efficient by collecting 40 hits and 22 runs.

New York, on the other hand, slumped at plate. A team average of .222 made the Red hurlers look even better. The Yankee pitchers were equally bad on the mound; even Catfish Hunter, the bonus-baby parallel to Joe Namath, got shellshocked by Cincy hats.

The result was a four game circus. The Reds proved their sweep over the Phillies in the National League Playoffs was no fluke. The Yanks proved they could do something no team has done in the last eleven years; lose four games in a row.

If it seems that I'm pro-Cincinnati you're wrong. However, I long ago realized a trend is developing that indicates the National League is clearly superior to the American League. In earlier years, the Yankee teams of Ruth and Gehrig dominated the sport. These teams are gone, however, and now, with the exception of the Oakland A's, the powerhouses of baseball are located in the National League.

If you disagree or are not yet convinced, take a look at the All Star series. This year, the NL's umpteenth victory in almost as many years certainly shows where the ability is centered.

I'm not suggesting that the AL is non-professional, but merely that the league as a whole is not up to par with the NL. Outplayed and outclassed in both the World Series and the All Star Classic for two years straight has to indicate that the AL is in a slump.

An effort to revive the AL by introducing a designated hitter has had little effect in the last two years. In fact, it was used for the first time in the World Series this year and it backfired. The Yankee DH's hardly saw first base while the Red DH, Dan Driessen, poked out five hits.

It is not totally the Yankees fault for getting squished in the Series. They come from a league lacking high quality and performance. They did the best they could with what they had. Their best just wasn't enough to overcome the Big Red Machine.

All in all, the Reds crushed the Yankees because they have a great team that comes from a highly competitive league. In my opinion, the Pirates, Phillies, or Dodgers could have beaten the Yankees. The NL is tough, and the AL had better get braced for another crushing next year. The Reds are young and experienced and could easily grab a few more World Championships. Maybe the AL should stack a team to play the Reds next year. I'd still have to go with the Reds.

The prediction scene: Last week I got four of six for 67%. To date I'm 19 of 30 for 63%. (Another whoops on the Upset Special).

This week: Lutes flying high after crushing Pacific. Pacific beat College of Idaho. Lutes by 37. UCLA over the Huskies by 13. USC over Cal by 10. New England Patriots over Miami by three. Dallas over the Redskins by seven and the Upset Special of the Week. Texas over Texas Tech by one.

by Gary Harding

The Lute volleyball team travelled to the campus of Eastern Washington in Spokane to compete in a round-robin tournament last weekend.

The women came back strong from a close defeat at the hands of UPS in their last match before the tournament. The Lutes began by winning their first three of the five game match, turning back the tournament hosts, EWSC, 8-15, 15-12, 15-13, 15-5.

An erratic showing against the University of Idaho resulted in a 15-3, 15-11, 15-10 trouncing. After correcting the team's ever-present problem of inconsistent play, which ranged from superb blocking to sparse coverage in the backcourt, the Lutes gave Montana State University a dazzling exhibit of their game by rolling over them 15-5, 15-8, 4-15, 15-4.

Nevertheless, the women were cooled off by a five hour wait for their match with Central Washington and they were solidly beaten 15-2, 15-5, 15-12. Thus, the Lutes ended with a two win, two loss showing.

Coach Kathy Hemion indicated that the team, which has possibly the best talent in four years, needed only to



Lute spikers showing their blocking talents.

eliminate its problems of inconsistent mental concentration to win consistently. This inconsistency was evident as PLU either took the match convincingly or was beaten in the same manner. Hemion added, "The girls fired up when they got down in a game, but until then the concentration was lacking many times."

This week the team will start tougher, more grueling practices, that Hemion hopes will lead to better concentration during the games. Even with

wavering concentration the spikers displayed better serve receiving and a steady sequence of blocking at the net.

Improving with each match, the Lutes will take on Pacific and Linfield at Pacific today, and George Fox and Willamette at Willamette on Saturday.

Coming up Monday, November 1 at 7 pm in the Memorial gym is a revenge match for PLU against UPS. Being the only home match this year, the Lute spikers are looking forward to a victory and a large crowd.

## Lutes have trouble scoring goals

by Diane Kakaunia

The Lutes Field Hockey team could not stick the ball in the cage this weekend for more than one score—they tied 1-1 with Central Washington and lost 1-0 to WSU, and 2-0 to the University of Idaho. This is their second loss to both Central and U of I this season.

The lone PLU goal in the Central match-up was scored during the first half by center forward Pat Walker.

Goalie Tammy Fieboldorn and half-back Shauna Bjarnarson played a fine defensive game, as did Leslie Price. They were essential in holding their opponents to low scores.

Although the team did play hard and well, they weren't capitalizing on many opportunities. The strong drives, cuts, and short quick dribbles were well executed, but the players seemed to give the ball

back to their opponents too often.

This weekend, the Lady Lutes will try to improve their 2-7-1 record as they travel to Linfield and Oregon College.

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# Gridders look for 3rd win in a row

By Reed West

The Lutes seek their third consecutive win of the football season when they meet the Coyotes of Idaho State at 1:30 Saturday in Caldwell. Idaho Caldwell is far away but the trip could be a pleasant one for the Lutes if they spend the time reminiscing about last week's destruction of the Pacific Boxers, 48-8.

It took the Lutes only two plays to find the order one for their first score. Starting from the 28, Frank Johnson lined up the field for 13 yards and to the 41. Then quarterback Fred Anderson dropped back and fired a pass to Al Howett who scored 59 yards in the score. That workhorse of Westering to Howett was only a variety of coming attractions as Westering led on 10 of 17 passes for 222 yards and five touchdowns. Three touchdowns were caught by Howett along with five others for a total of eight receptions for 155 yards. The five all passes by Westering that school record set by Gary Tomlinson back in 1940. And Howett's catches kept him on top as the nation's leading group on pass receptions.

The defense got the ball back quickly for the Lutes as Tim Card picked off a Boxer pass at the Lute 46. The PLU offense was stopped, however, and lost a 10 yard out downs at the Pacific 13.

Following a Pacific punt,

PLU took control at the Boxer 34. Westering found Greg Price open down to the 25. Then Jon Horner tipped off 12 yards to the Pacific 13. A holding penalty against the Lutes backed PLU up to the 23. But that yardage was well earned at Westering passed to Benette again, this time for 21 yards. Horner got the 10 on a 2-yard run. The Lutes led 13-0.

Once again it was the PLU defense forcing a mistake as Jim Carlson intercepted a pass and returned it in the Pacific 25. Horner ran around the end for 18 yards. Duane Lindner was on the receiving end of the ball. Westering led, this time 20-0 for 3 yards. The 2-point conversion attempt failed and the score stood 19-0.

Just as before, it was the Lute defense that set up the next score. Howard Lutins picked the Boxer up back to the 13. Then Howard Lutins returned the Pacific punt 43 yards in the Boxer 17. As if it were a habit, Westering passed to Benette. This time for 11 yards and the score. The kick by Steve Doucette was good and that ended the first quarter with the Lutes in the lead 26-0.

The second quarter gave the Boxers their only score of the afternoon. Dave Yengin got the touchdown on a 2-yard run. The drive covered 82 yards in 13 plays and by numerous PLU penalties. The half ended with both teams moving the ball consistently.



The PLU defense puts the stop on 2 Pacific ballcarries. Pictured from left to right are Mark Brandt, Len Brown, John Zamberlin, Steve Ridgway, Jim Gard, and Rob Michaelson

An interception by Jim Christianon set up the Lutes next score. It was (you guessed it) Westering to Benette again for the 33-yard touchdown. The 2-point conversion was from 40 to Benette tipped the score to 34-8.

Brian D. Anderson scored for the Lute defense as he picked off a Boxer and scored 13 yards for the six points.

Johnny Vancil, Anderson picked off a second Pacific pass and returned this one to their

30. A last pass (really on the Boxer) moved the ball down to the Boxer 10. From there Westering threw the fifth touchdown pass of the day, this one to Frank Johnson. The fourth quarter saw the Lute offense getting a lot of playing time, and the final score read Lutes 48, Boxers 8.

The PLU defense seemed awesome as they picked off eight Pacific passes for a new school record. Interceptors were Brian D. Anderson, 2; Jim Carlson, 2; Jim Gard, 2; and Jim

Christianson and Howard Lutins each getting 1. In the catching department, Dave Misterek led all defenders with eight tackles and three assists.

The offense played well as shown by the score and the 434 yards amassed.

The Lute game plan could be altered over what this week by the Coyote defense. The Coyotes are armed with Oester Sed, the league's leading pass interceptor and his teammate John Benette, the number three interception man.

# Lute Rowing Club wins light four in Canada

by Dave Peterson

PLU's Varsity Rowing Club ventured onto foreign waters for their first taste of competition this year as they travelled to Elk Lake in Victoria, B.C. The weekend excursion saw them involved in six hours of racing in the annual regatta sponsored by the Victoria City Rowing Club.

And to test the competitive Canadian crew (and schools were rejected) was the open eight-man competition. Participants included Mark Pederson-how, followed by Mark Adole, Tom Tvet, Tim Anderson, Dave Emmott (commodore), Bob Cozack, Dave Peterson (coach), and John Gordon (stroke), with Gedy Chiapuzio as coxswain.

Using borrowed equipment, the crew made through wind and rain to a 4:10.4 third place finish behind Brentwood College and the host club.

Having time only to cross the dock and clean row oarsmen shells, the crew competing in the open fours category rowed again towards the starting line. With

on the shore-side delighted to see a well earned place taken in a field of four.

The last race of the day was the Lute lightweight four against Brentwood College, winners all day long, as well as boats from Edmonton and Green Lake (British Columbia). The start was delayed for 15 minutes as the borrowed

equipment was found to be in need of major adjustment. Propelling the lightweight four were Mark Pederson, Tim Anderson, Dave Peterson, John Gordon (stroke) in the stroke position, and Gedy called her third man of the day. The competition began in earnest by the 500 meter mark, with PLU taking a lead and holding off a powerful and ever-challenging Brentwood crew. The Lute rowing "long and strong", held lightly to the lead through 1000 meters, then held off a last-gasp, determined bid with 400 meters left, and finally powered their shells across the finish line in a sprinting finish to win by nearly three and a half lengths.

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# Billiards expert attracts curious audience

by Pete Simpson

A curious audience gathered in the Games Room Monday night in response to publicity advertising Jack White, an Internationally Famous pocket billiard and trick shot artist.

The crowd of about 50 or 55 persons were provided with a rather unique evening of entertainment. "I've played for several Presidents in the White House," remarked White. "Kennedy, Johnson, Nixon, Ford and Carter."

"Back up the balls John," John Johnson from PLU played White for the term of eleven games. Topol pressure on White promised to pay everyone in the audience \$1.50 if he lost. Surprisingly enough White won 11-0.

White has played pool all his life. As a Pool Pro for 14 years he has played in 120 different countries. Before turning pro he

made his living strictly by pool hustling. Jack White is married and has one daughter age 21 and in his words "She's very rich". Last year White made over one million dollars in his pool playing endeavors.

The exhibition itself was broken into two parts, the match with John Johnson and White's collection of trick shots. He astounded the audience with every shot he took. Throughout the exhibition White told of many of his accomplishments and adventures. Playing Raquel Welch was one of them. He would also respond to any and all questions from the onlookers. Some of his comments include, "Many people say I'm a cross between Santa Claus and Doc Ricketts." "The best way to psych out your opponent is to make everybody else think you can play except if you're Polka." One student asked if he practiced

much. "I don't have to, I can't get any better."

To explain any of his trick shots would be nearly impossible, you had to see them

to believe them, and even then it was hard. From here Jack White will continue his tour around the country and especially in December he'll head back to his hometown in Beverly Hills.

## Harriers race to 3rd, 1st at PLU invitational

by David Benson

Host team PLU finished a third place finish out of an eight team field with Pacific winning the first place with 59 points followed by Willamette with 46. A new course record was established by Pacific's Roger Hanson, a clocking of 25:47.1 over the grueling five-mile terrain of Fern Stakeoom Park. PLU's Gordon Bowman muscled a third in 26:31.

The PLU women fared much better than the men as they won their invitational team again

with a winning 21 points. UPS placed second with 43 points and Western Washington State College took third with 63 points. PLU's Ed Miller topped the field in a time of 19:58.8, trailed closely by Carol Holden who made turnaround with a 20:02. Kim King completed the race's 1-2-3 sweep in a time of 22:54.

Skipping this weekend to cross the PLU overlanders will start the grueling workouts of the season in preparation for the Conference Championship in Pier Park, Portland, November 6.

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